

Contemporary Solo Works in the Modern Flute Competition:
Performance Analyses of Aho's Solo III, Hurel's Loops I, and Ichiyanagi's In a Living Memory

By

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Abstract

The purpose of this paper is to provide performance analyses for Kalevi Aho's *Solo III*, Philippe Hurel's *Loops I*, and Toshi Ichihyanagi's *In a Living Memory*. These unaccompanied contemporary flute pieces are commonly asked for in major flute competitions, but there is little scholarly research available for performers preparing to compete in these competitions. This is in direct contrast to Luciano Berio's *Sequenza I*, which is also commonly required for competitions but has a number of resources by flutists and theorists. Because the *Sequenza* predates *Solo III*, *Loops I*, and *In a Living Memory* by over thirty years, many defining characteristics of the later pieces can be traced back, in part, to similar material in the Berio. By examining the existing research on learning and performing Berio's *Sequenza I*, I have informed my own work on the subsequent pieces. Just as the Aho, Hurel, and Ichihyanagi demonstrate influence from the Berio, my methodology is modeled after these existing performance analyses of *Sequenza I*. Throughout this paper, my analysis of each composition will address rhythmic complexity, extended techniques, form and phrasing, and the organization of pitch. Stripping away these layers of difficulty can help a flutist approach each piece more systematically and more fully understand the individual aesthetic and use of dramatic devices, preparing flutists to handle the demands in *Solo III*, *Loops I*, and *In a Living Memory*.

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Chapter 1 – Introduction

The purpose of this paper is to provide performance analyses for Kalevi Aho's *Solo III*, Philippe Hurel's *Loops I*, and Toshi Ichihyanagi's *In a Living Memory*. These unaccompanied contemporary flute pieces are commonly asked for in major flute competitions,¹ but there is little scholarly research available for performers preparing to compete in these competitions. This is in direct contrast to Luciano Berio's *Sequenza I*, which is also commonly required for competitions but has a number of resources by flutists and theorists. Because the *Sequenza* predates *Solo III*, *Loops I*, and *In a Living Memory* by over thirty years, many defining characteristics of the later pieces can be traced back, in part, to similar material in the Berio. By examining the existing research on learning and performing Berio's *Sequenza I*, I have informed my own work on the subsequent pieces. Just as the Aho, Hurel, and Ichihyanagi demonstrate influence from the Berio, my methodology is modeled after these existing performance analyses of *Sequenza I*. Throughout this paper, my analysis of each composition will address rhythmic complexity, extended techniques, form and phrasing, and the organization of pitch. Stripping away these layers of difficulty can help a flutist approach each piece more systematically and more fully understand the individual aesthetic and use of dramatic devices, preparing flutists to handle the demands in *Solo III*, *Loops I*, and *In a Living Memory*.

¹ The competitions that have asked for each piece will be discussed in later chapters on the individual pieces.

Chapter 2 – Twentieth Century Solo Flute Repertoire and Its Role in Competitions

In order to provide some context for the pieces at the center of this paper, I will give an overview of twentieth century flute repertoire and its role in competitions. After a dearth of pieces for solo flute through the Classical and Romantic eras, the genre saw a resurgence in the early twentieth century. Excerpted from a theatrical collaboration with poet Gabriel Mourey that never came to fruition, Claude Debussy's *Syrinx* from 1913 is often credited as the first significant piece for solo flute in the twentieth century.² Other significant works from the first half of the century are Sigfrid Karg-Elert's *Sonata Appassionata in F# Minor* (1917), Pierre-Octave Ferroud's *Trois pièces pour flûte seule* (1921), Arthur Honegger's *Danse de la chèvre* (1921), Paul Hindemith's *Acht Stücke* (1927), Jacques Ibert's *Pièce* (1936), Edgard Varèse's *Density 21.5* (1936), and Eugene Bozza's *Image* (1939). These pieces have appeared in repertoire lists for international competitions including the Seventh Severino Gazzelloni International Flute Competition (Debussy, Honegger, Varèse, Bozza, Karg-Elert),³ Seventh International Flute Competition Krakow 2017 (Bozza, Hindemith, Ferroud, Karg-Elert),⁴ the 2014 Geneva Flute Competition (Karg-Elert),⁵ and the 2017 Byron Hester Competition (Ibert).⁶

² François Lesure and Roy Howat, "Debussy, (Achille-)Claude," *Grove Music Online*, 20 Mar. 2018, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-00000007353>.

³ "Programm," *Concorso Flautistico Internazionale Severino Gazzelloni*, 19 Jan. 2018, <http://www.concorsogazzelloni.it/en/programma/>

⁴ "Regulations and Participant Card," *7th International Flute Competition Krakow 2017*, 19 Jan. 2018, <http://konkursfletowy.krakow.pl/en/konkurs-2017-2/regulamin-i-karta-zgloszenia/>

⁵ "Flute 2014," *Concours de Genève*, 20 Mar. 2018, https://www.concoursgeneve.ch/sections/flute_2014

⁶ "Byron Hester Solo Flute Competition Official Rules," *Houston Flute Club*, 18 Jan. 2017, <http://www.houstonfluteclub.org/Byron%20Hester%20Competition%20Rules%202017.pdf>

Several significant works for solo flute from the second half of the twentieth century were written as commissions for major competitions. Malcolm Arnold's *Fantasy for Flute* was commissioned by the City Of Birmingham Symphony Orchestra for the Birmingham International Wind Competition of 1966;⁷ Shulamit Ran's *East Wind* was commissioned for the 1988 National Flute Association (United States) Young Artist Competition;⁸ and Robert Dick's *Lookout* was commissioned for the 1989 National Flute Association High School Soloist Competition.⁹ All three pieces have seen regular performances after their respective competitions. These commissions are representative of a larger trend of including contemporary works for solo flute in major flute competitions.

There are several reasons why unaccompanied contemporary works for flute have become commonplace in flute competitions. Many of these pieces require extreme technical facility, dynamic control, and proficiency in extended techniques. In many cases, rehearsal time with an accompanist for these competitions is very limited, so requiring one or more unaccompanied pieces helps minimize the amount of music to be rehearsed. To this end, several competitions including the Gazzelloni,¹⁰ Geneva,¹¹ Kobe,¹² and Krakow¹³ international competitions require only unaccompanied pieces for the first live round of competition, often

⁷ Malcolm Arnold, *Fantasy for Flute*, Faber Music, 1966.

⁸ "Commissions," *National Flute Association*, 20 Mar. 2018, <http://www.nfaonline.org/Resources/Commissions/Index.aspx>

⁹ Ibid.

¹⁰ "Programm," *Concorso Flautistico Internazionale Severino Gazzelloni*, 19 Jan. 2018, <http://www.concorsogazzelloni.it/en/programma/>

¹¹ "Flute 2014," *Concours de Genève*, 20 Mar. 2018, https://www.concoursgeneve.ch/sections/flute_2014

¹² "Repertoire," *Kobe International Flute Competition*, Jan 19. 2018, <http://www.kobe-bunka.jp/flute/flute-en/flute-en-competition/repertoire>

¹³ "Regulations and Participant Card," *7th International Flute Competition Krakow 2017*, Jan. 19 2018, <http://konkursfletowy.krakow.pl/en/konkurs-2017-2/regulamin-i-karta-zgloszenia/>

pairing a contemporary work with an etude or Baroque piece, allowing greater stylistic contrast. The Crusell International Flute Competition in Finland leaves the specific pieces open but requires a contemporary solo piece written after 1980 for the semifinal round, acknowledging these benefits as universal to the genre.¹⁴

Other pieces that have appeared on more than one recent international flute competition include: Elliott Carter's *Scrivo in Vento* (Gazzelloni, Geneva, Krakow), Brian Ferneyhough's *Cassandra's Dream Song* (Kobe, Krakow, Nielsen), Cristobal Halffter's *Debla* (Jeunesses, Kobe, Nielsen), Bruno Mantovani's *Früh* (Kobe, Kuhlau), Toru Takemitsu's *Voice* (Jeunesses, Krakow), and Isang Yun's *Etude No. 5* (Kobe, Krakow, Nielsen).¹⁵

In addition to the frequent requirements for contemporary unaccompanied pieces in competition, several competitions commission new works to be performed, including: the National Flute Association (United States) Young Artist, High School Soloist, and Piccolo Artist competitions; the Myrna Brown Competition; the Carl Nielsen International Flute Competition; and the Geneva Flute Competition requires performing the winning composition from the previous year's composition competition.

¹⁴ "Crusell International Flute Competition," *Crusell Music Festival*, 19 Jan. 2018, http://crusell.fi/Rules_13_10.pdf

¹⁵ "Programm," *Concorso Flautistico Internazionale Severino Gazzelloni*, Jan. 19 2018, <http://www.concorsogazzelloni.it/en/programma/>; "Flute 2014," *Concours de Genève*, 20 Mar. 2018, https://www.concoursgeneve.ch/sections/flute_2014/; "Regulations and Participant Card," *7th International Flute Competition Krakow 2017*, Jan. 19 2018, <http://konkursfletowy.krakow.pl/en/konkurs-2017-2/regulamin-i-karta-zgloszenia/>; "Repertoire," *Kobe International Flute Competition*, Jan 19. 2018, <http://www.kobe-bunka.jp/flute/flute-en/flute-en-competition/repertoire/>; "Programme and Repertoire," *Carl Nielsen International Flute Competition 2014*, Jan 19. 2018, <https://www.dr.dk/Temaer/CarlNielsen2014eng/2014/09/11/Schedule.htm>; "General Rules," *24th Jeunesses International Music Competition Dinu Lipatti*, Jan 19. 2018, http://jmevents.ro/produse/download_pdf_jeunesses/23/; "Repertoire List," *17th International Friedrich Kuhlau Flute Competition*, Jan 19. 2018, http://www.kuhlau.de/fileadmin/user_upload/Repertoire.pdf

The role of *Solo III*, *Loops I*, and *In a Living Memory* in recent competitions will be addressed in the later chapters addressing background and performance suggestions for each piece. In the next chapter I look at Luciano Berio's *Sequenza I* and the impact research on the work has influenced my own performance analyses.

Chapter 3 – Methodology: Luciano Berio's *Sequenza I* as a Model

Luciano Berio's *Sequenza I* has become one of the most defining pieces in the repertoire for unaccompanied flute. In this chapter I look at the background of the piece, how performance guides have addressed its unique demands, and how these approaches may best be applied to my analyses of the newer pieces in this study.

Background

Luciano Berio was an Italian composer who lived from 1925 to 2003. His father and grandfather were both organists and composers and provided a strong musical education at home. Through his adolescence, Berio studied piano and composition seriously, but an injury to his right hand shifted his focus solely to composition when he started at the Milan Conservatory in 1945. Prior to his conservatory training, the disruptions of World War II limited Berio's access to music from the first half of the twentieth century. While in Milan, Berio worked as an accompanist, and in 1950 he began working with Cathy Berberian, an American singer hoping to continue studies in Milan through a Fulbright Scholarship. She was able to stay in Milan, and soon the two were married. Although Cathy took a break from performing after the birth of their daughter Christina, the two began working together again in 1958, the year he wrote *Sequenza I* for solo flute.¹⁶

When Berio wrote *Sequenza I* for Severino Gazelloni, he used spatial notation to indicate note proportions. While this was intended to allow for some freedom in execution, particularly for the faster notes, Berio was unhappy with how little regard performers took in honoring the

¹⁶ David Osmond-Smith and Ben Earle, "Berio, Luciano," *Grove Music Online*, 1 Apr. 2018, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000002815>.

rhythmic relationships. The 1958 edition is still published by Edizioni Suvini Zerboni,¹⁷ and the 1991 version with conventional notation is published by Universal Edition.¹⁸

Performance Guides

Sequenza I is a very challenging piece for flutists to learn and perform, and these challenges come in many forms. The extended techniques used in *Sequenza I* are fluttertongue, harmonics, key clicks, and multiphonics. This is in addition to extremely quick, extreme dynamic and register changes and impossibly fast multiple tonguing. Aside from the technical demands, the piece is challenging in terms of phrasing and bringing clarity to the form. Although there is a broad spectrum of research addressing specific aspects of the work, the performance guides offer practical suggestions for combatting these technical and musical challenges. The performance guides by Lisa Cella¹⁹ and Daniel Velasco²⁰ focus on parsing the piece to outline the phrases and sections and include comments on the technical demands. Dr. Velasco supplemented this work with interviews of six leading performers with great expertise in modern music, researched and performed *Sequenza I*, or worked with Berio or Gazzeloni. I wish to emulate the success of these guides by identifying the technical and musical difficulties and providing suitable recommendations based on the context of each piece.

Sequenza I redefined the genre of solo flute music through its extreme demands and the popularity it has seen in the decades since it was written. The piece has been commercially

¹⁷ Luciano Berio, *Sequenza I*, Edizioni Suvini Zerboni, 1958.

¹⁸ Luciano Berio, *Sequenza I*, Universal Edition, 1991.

¹⁹ Lisa Cella, *A Resource Manual for the Solo Flute Repertoire of the Twentieth Century*, DMA Dissertation, University of California, San Diego, 2001.

²⁰ Daniel Velasco, *Sequenza I by Luciano Berio: A Performer's Guide*, DMA Dissertation, University of Miami, 2016.

recorded dozens of times and appears on the repertoire list of nearly every major flute competition, including Gazzelloni, Geneva, Kobe, Krakow, and Nielsen. The ubiquity of *Sequenza I* means both that its influence has been inescapable and that later pieces have been compared with it. It is this influence that has led me to analyze the pieces by Aho, Hurel, and Ichiyanagi through the lens of the seminal work by Berio and the research by flutists and scholars that followed. In the following three chapters, I present my own performance guides, starting with Aho's *Solo III*.

Chapter 4 – Kalevi Aho: Solo III

In this chapter I look at the background of *Solo III* and provide suggestions for dealing with the challenges in the piece including quartertones, minimal dynamic contour from the composer, and the perpetual motion in the *Presto*.

Background

Kalevi Aho was born March 9, 1949 in Forssa, Finland. He studied composition with Einojuhani Rautavaara at the Sibelius Academy and with Boris Blacher in Berlin. He taught at Helsinki University and at the Sibelius Academy before shifting solely to freelance composition in 1993. He has had significant compositional output, with fourteen symphonies, thirteen concertos, and five operas at the time of writing of writing this paper. Although Aho is considered in line with composers such as Mahler and Shostakovich,²¹ he has had considerable output of both chamber and solo pieces. Currently, *Solo III* is among eight pieces titled “solo,” including pieces for violin, piano, cello, bassoon, double bass, trumpet, and euphonium.²²

Kalevi Aho wrote the first movement of *Solo III* for the Scandinavian Flute Competition in 1990 and completed the work with the second movement in January of 1991. The complete piece was premiered by Finnish flutist Tapio Jalas in April of that year. The composition is published by Novello and distributed by Hal Leonard in the United States.²³ In addition to the short program note, a quartertone fingering chart and notation guide is included with the score.²⁴

²¹ Ilkka Oramo, "Aho, Kalevi," Grove Music Online, 30 Mar. 2018.
<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000337>.

²² Ibid.

²³ Kalevi Aho, *Solo III*, Novello, 1990.

²⁴ This also details Aho's lightning-bolt strikethrough stem to notate fluttertongue.

Recently, *Solo III* has appeared as one of three options in the second round of the solo flute division of the 2017 Friedrich Kuhlau Flute Competition and as one of eight pieces in the 2017 Kobe International Flute Competition. The first commercial recording was made by Sharon Bezaly on the “Solo Flute from A to Z, Volume One” on the BIS record label in 2001.²⁵ In addition, Aho wrote his flute concerto for Bezaly in 2002, which has become one of his most performed works.

Analysis

The first movement breaks into two main sections. The first section, which goes from the beginning to the double barline at the end of the first page, uses two main motives, successive ascending or descending quartertones, and repeated individual pitches, often with feathered beams indicating an acceleration of the rhythm. These can both be seen in Example 1 below.



Example 1: Kalevi Aho: Solo III, Movement I, Page 2, Line 2, Two Main Motives

SOLO III By Kalevi Aho

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There are no barlines through the first section of the movement, but Aho gives “A” and “B” designations to the beginnings of new phrases, as seen in Example 3. Rather than identifying different musical ideas, the alternation between the two suggests a dialogue. This also serves to clarify the phrase beginnings and give some insight into phrase direction and shape. In line six,

²⁵ Sharon Bezaly, *Solo Flute From A to Z, Vol. 1*, BIS Records, 2001.

the G \sharp 5 to A5 and G \sharp 4 could easily be phrased together, but the indication of separate letters gives a sense that the G \sharp 4 serves as an interruption or a comment on the surrounding material.



Example 2: Kalevi Aho: Solo III, Movement I, Page 2, Line 6, Dialogue

SOLO III By Kalevi Aho

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The dynamics are subdued throughout, staying at or below piano for nearly the entire movement. The main exception to both the thematic material and the dynamics comes at lines seven to eight, as seen in Example 3, where the quartertones are in more open intervals, and the phrase peaks at a *mezzo forte*. This material seems to hint at what is to come in the second section.



Example 3: Kalevi Aho: Solo III, Movement I, Lines 7-8, Contrasting Thematic Material

SOLO III By Kalevi Aho

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Aho borrows “*sul ponticello*,” a term traditionally used for string instruments which directs the player to place the bow closer to the bridge in order to maximize higher harmonics. In order to mimic this sound on the flute the *quasi sul ponticello* on the repeated C4 in line 12 on

page two can be executed by rolling the flute out slightly and raising the angle of the air, giving a sound with less core and more upper partials, and also giving more room to glissando down to the C \flat 4.

The start of the second section is marked by a double barline, a change in tempo, and a “C” on the G \sharp 5 pickup that is tied into the second section. The tempo slows from quarter note equals 66 to quarter note equals 46. Regular use of the words “*dolce*,” “*dolente*,” and “*espressivo*”²⁶ mark a shift in character from the atmospheric opening section. There is much greater use of the third octave of the flute in this second section, which can lend itself to a more crystalline sound at the soft dynamics marked. The end of the movement is punctuated by two tongue rams that descend from a sounding D3 to a sounding D \flat 3. Again Aho borrows the term “*quasi pizz.*” from string playing, indicating a short but round sound to mimic plucked strings.

The second movement, marked *Presto*, is filled with nearly nonstop sixteenth notes, and divides into four distinct formal areas. The first is characterized by oscillating thirds; the second, starting at measure 24, is marked by repetition of a single pitch; the third, starting at measure 37, has the repeated notes with accents and now in pairs of a sixteenth note and an eighth note; and the fourth is the *Prestissimo* at measure 42 that includes elements from the rest of the movement. While there is no indicated meter in the *Presto*, Aho does put in occasional barlines, as in the second half of the first movement. Aho’s division of the movement into 51 measures gives some sense of musical organization and phrasing.

The beginning of the first section, as seen in Example 4, starts with alternating E4 and C \sharp 4 after a sixteenth note rest, lending to a feeling of joining something that is already in motion.

²⁶ Kalevi Aho, *Solo III*, Novello, 3.

The *tenuto* articulations that start to appear in measure three imply polyphony and should have weight and additional length to accentuate the upper line.



Example 4: Kalevi Aho: Solo III, Presto, Page 4, Line 1, Measure 1, First Section

SOLO III By Kalevi Aho

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The first line of the Presto introduces two unique demands marked by the diagonal line and “X” noteheads. Aho defines these as “key sound only” and “murmuring, almost without sound,”²⁷ respectively. As the definitive recording of the piece, Sharon Bezaly’s interpretation of these markings must be noted.²⁸ For notes marked to be key clicks, Bezaly accentuates the percussive attack with tongue and very little air. Her very quick tempo would make the projection of the key clicks through other means nearly impossible. Another prominent flutist and new music specialist, Conor Nelson, for example, takes a slower tempo for the *Presto* and uses multiple keys higher up the tube of the flute, for example the G key, to create a more prominent key click sound.²⁹ Bezaly and most other performers seem to agree the murmuring is effectively an air sound. If this is the performer’s choice, it is recommended that the dynamic for the notes with “X” noteheads should be several levels louder than what is marked to make the change of sound clearer.

²⁷ Kalevi Aho, Solo III, Novello, 4.

²⁸ Sharon Bezaly, *Solo Flute From A to Z, Vol. 1*, BIS Records, 2001.

²⁹ Conor Nelson, “Kalevi Aho: Solo III, Presto,” *YouTube*, Apr. 1, 2018, <https://www.youtube.com/watch?v=mXhDd85xBDY>

Although the *Presto* is also written without a meter, the predominant grouping of sixteenth notes in three implies a compound meter. This is supported by the use of 4:3 and 6:4½ ratios used in the second half of the movement, as these emphasize the dotted eighth as the primary pulse. The grouping of threes is significant as it contrasts with the two-note oscillation that is prevalent in the first half of the movement. Aho plays with the perception of regularity in these sixteenth notes. First, he alternates between the oscillating motive, which groups notes in twos, and the three note gesture comprised of two slurred notes followed by a *staccato*-articulated note. Secondly, he moves the emphasized notes to different parts of the beat. The latter is emphasized in bar 13, where the *tenuto* articulation and louder dynamic are initially placed on the first sixteenth in the group, then moves to the second, and then the third. This can be seen in Example 5 below.



Example 5: Kalevi Aho: Solo III, *Presto*, Page 4, Lines 7-8, Measures 12-15, Shifting Emphasis

SOLO III By Kalevi Aho

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The repeated pitch gesture that starts in measure 24, as seen in Example 6, quickly opens into octaves, and this allows the wandering material to cover a wide range within just a few notes. This initially occurs as register shifts, but the large intervals start appearing closer together until strings of them appear in quick succession.



Example 6: Kalevi Aho: Solo III, Presto, Page 5, Line 8, Measures 23-24, Repeated Note Gesture

SOLO III By Kalevi Aho

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Additional Performance Recommendations

As mentioned earlier, the score provides a list of quartertone fingerings. The given $G\flat_4$ works well at a very soft dynamic, but the fingering is difficult to execute from the $G\flat_4$, particularly with a glissando. Many flutists may prefer to bend down a G_4 by rolling in and dropping the jaw.

Respelling quartertones may be helpful to reflect the chromatic fingering it most resembles. For example, a $G\flat_5$ could be rewritten as an $F\sharp_5$ if using the fingering in Figure 1 below because the fingering more closely resembles an $F\sharp_5$ than a G_5 .



Figure 1: $F\sharp_5$



Figure 2: $E\sharp_5$

For an $E\flat_5$, I recommend the same fingering given for the $E\flat_4$, as shown in Figure 2 above, for most applications. This is more convenient in passages that move through successive quartertones. When moving between a fingering that vents an open-holed key and one with that key completely covered, very little of the hole should be vented. Often this raises the pitch too much, and it makes it more difficult to execute cleanly. To this end, I recommend rolling the fingertip away from the key rather than sliding the finger back toward the hand.

Summary

The main difficulties in *Solo III* come from the quartertones, subdued dynamics, and slow tempo in the first movement, and the very quick changes in the second movement. For the first movement, reworking quartertone fingerings to fit the passage, expanded dynamics and colors, and slight *rubato* can address these issues. In the second movement, setting a tempo that is exciting but not frantic will help highlight the murmuring sounds and the pulse that occasionally wanders.

Although aesthetically different, the challenges in the next piece also result from ambiguities in phrasing. In the following chapter I provide a performance analysis for *Loops I* by Philippe Hurel.

Chapter 5 – Philippe Hurel: Loops I

In this chapter I look at the background of *Loops I* and provide suggestions for dealing with the challenges that result from the looping of short musical ideas.

Background

Philippe Hurel was born in Domfront, France on July 24, 1955. He studied composition with Ivo Malex and Betsy Jolas at the *Conservatoire National Supérieur de Musique de Paris*, then took private lessons in musical computer science with Tristan Murail in 1983. Hurel worked as a music researcher at the *Institut de Recherche et Coordination Acoustique/Musique* or IRCAM from 1985 to 1990. He taught composition at IRCAM from 1997 to 2001 and has taught at the *Conservatoire National Supérieur de Musique et de Danse de Lyon* since 2013.³⁰

Loops I was written as a commission by the French Cultural Center of Milan in 1999, almost two decades after *Éolia*, Hurel's first piece for solo flute. The piece was premiered by Emilio Vapi in 2000³¹ and, since its premiere, has been featured in several international flute competition repertoire lists. Recently, *Loops I* has appeared as a required piece in the quarterfinal of the 2013 National Flute Association Young Artist Competition in the United States, as one of three options in the second round of the solo flute division of the 2017 Friedrich Kuhlau Flute Competition, as one of eight options in the 2014 Geneva Flute Competition, and as one of six options for the 2018 Guangzhou Flute Competition (formerly the Nicolet International Flute Competition).³²

³⁰ "Biography," *Philippe Hurel*, 30 Mar. 2018, <http://www.philippe-hurel.fr/en/bio.html>

³¹ Philippe Hurel, *Loops*, Nocturne, 2006, ii.

³² "Repertoire 2018," *Guangzhou Flute Competition*, 20 Mar. 2018, <http://www.cifcg.ch/en/Repertoire-2018.htm>

The first commercial recording of the piece was made by Juliette Hurel, no relation to the composer, and appears on the 2006 album “Loops” from the Nocturne label.³³ The piece is published by Lemoine.³⁴ In his program note for *Loops I*, Hurel indicates changing direction from his approach to the earlier solo flute composition. Rather than focusing on the sounds possible on the flute, the composer was more interested in the process of transforming little motifs. Hurel says, “The loops fascinate me because they involve repetition, and repetition fascinates me because it is the basis of all transformation in time.”³⁵ The piece is the first in a cycle that currently consists of five solo and duo pieces titled *Loops*. *Loops I* is comprised of three movements, with the second being performed *attacca* into the third.

Analysis

The first movement of *Loops I* can be broken loosely into four sections: the first starts with its most defining gesture, an ascending arpeggio of thirds from G4 until reaching G6; the second starts at measure 24 with the last appearance of G6 for twelve measures; the third starts at measure 36 with the resurgence of G6 and the opening motif appearing in its original form; the fourth starts at measure 45 where the repeated pattern begins its final stage of development. These sections are largely defined by the use of space, both in terms of the openness of the interval and how much time occurs between successive notes.

This single measure at the beginning of the movement, as seen in Example 7, provides the foundation for all following material, as this motif is used a total of thirty-five distinct times

³³ Philippe Hurel, *Loops*, Nocturne, 2006.

³⁴ Philippe Hurel, *Loops I*. Paris: Lemoine, 2000.

³⁵ Philippe Hurel, “Loops I,” Accessed February 26, 2018, <http://www.philippe-hurel.fr/en/notices/loops1.html>

with constant variation. This opening motif also includes three significant intervals used throughout the movement, the half step, the tritone, and the major seventh. The minor second interval is seen between the B \natural and the B \flat ; the tritone occurs between the B \natural and the F and between the D and the A \flat ; and there are major sevenths between the F and E and between the A \flat and G. Even though this motif is based on the more consonant thirds, Hurel emphasizes the minor second, tritone, and major seventh as the movement progresses. In addition, other notable features here are the flutter tongue on G6, and the lip pizzicato that follows on B \flat 4.



Example 7: Philippe Hurel: Loops I, Movement I, Measures 1-3, Opening Motif

Loops I by Philippe HUREL
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In order to show the gradual nature of the transformation, I will examine the significant changes throughout the opening twelve measures in detail. These can be seen in Figure 3 on the following page. This type of transformation continues until measure 36, but the loss of G6 after measure 24 establishes a transitional section based around the suspense of waiting to hear the note again. As the highest pitch used, the repeated G6 acts as both a ceiling and an anchoring pitch for the repetitions. For this reason, the accents on each G6 should have a strong burst of air at the start, and the G6 in measure 24 can be given extra length, despite the *staccato* indication, to make its disappearance more palpable. Otherwise, the difference in *staccato* and no marked articulation in the first half of the movement should be exaggerated to highlight the

transformations and, generally, the material that most closely reflects the first statement of the motif.

Measure(s)	Changes From Previous Iteration
2	Addition of C6 grace note to a D \flat 6 to end
3-4	G6 is no longer flutter tongued and is shortened by an eighth note; addition of E4 which extends the range of the motif down by a third
5	E4 is embellished by F4 and F \sharp 4 grace notes that follow, now chromatically filling in the space to G4 that starts the motif
6-7	Opening G4 is eliminated; the C6 and B \flat 4 switch octave placement, resulting in a C5 and a B \flat 5
8-9	First two notes are switched and highlighted by staccato articulation; the C4 and B \flat 5 are filled in with C \sharp 5 and E5, giving a sense of the opening triadic ascent
10-12	First note is again eliminated in measure ten, leaving the D to A \flat tritone starting the motif; a C4 is added at the end of this repetition, extending the range down another third

Figure 3: First six transformations in the first movement of Philippe Hurel's *Loops I*

As the individual repetitions become busier with more notes, it is easy to lose track of where each starts and ends. To this end, I suggest adding slight impulse to the beginning of the repetition and avoiding any impulse in the middle. For example, the downbeats of measures twenty-seven and thirty can each have a slight accent, but measures twenty-nine and thirty-two should stay strong through the descent to deemphasize the downbeat. Outlining the repeated gestures will help clarify the structure of the movement for the listener.

The second movement opens with a soft ascending figure that includes microtones. These inflections continue through the second and third movements. In addition to these microtonal sweeps, the arpeggios return, now with punchy trills that bounce around the range. The opening of this movement is also filled with rests, breaking up the gestures, and drawing attention to the proportion of sound and silence. This is highlighted by the way Hurel introduces rests as the

movement progresses. The intervals in the microtonal sweeps expand until they become ascending arpeggios. This can be seen in Example 8 below. To make this relationship clearer, I recommend adding a slight *crescendo* to the chromatic and quartertone gestures at the start of measures 10 and 16, mimicking the dynamic markings used in the arpeggios in measures 17, and 19 to 21.

Example 8: Philippe Hurel: Loops I, Movement II, Measures 14-22, Microtonal Sweeps to Arpeggios

Loops I by Philippe HUREL

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The clearest motivic transformation in the movement occurs in bars 24 to 29, as individual notes are replaced with rests. This can be seen in Example 9 below. After the thirty-second note groupings of five plus four plus three are established in measures 22 and 23, the second thirty-second note in each group is removed in measure 24. In measure 25 the third note in the first and second groupings is removed, then the fourth note of the first group in measure 26 is removed, leaving only the first and last note in each group. In measures 27, 28, and 29, the last note is removed from the third, second, and first group, respectively, until sustained notes of the five, four, and three pattern remain. While this transformational process is taking place, the first note in each measure switches from B \flat s to B \flat s, resulting in switches between augmented triads outlined by the accents to inverted diminished triads. Adding length to each B \flat 4 and B4 will help

define the start of the bar and will draw attention to these sonorities. I recommend playing the accents in measures 20-31 longer than the notes without an articulation marked. This will help emphasize the groove created by the 5+4+3 grouping. The accents and *fortes* in measures 35-44 should be played markedly *subito*, exaggerating the irregularity of their placement.

Example 9: Philippe Hurel, Loops I, Movement II, Measures 23-31, Motivic Transformation

Loops I by Philippe HUREL

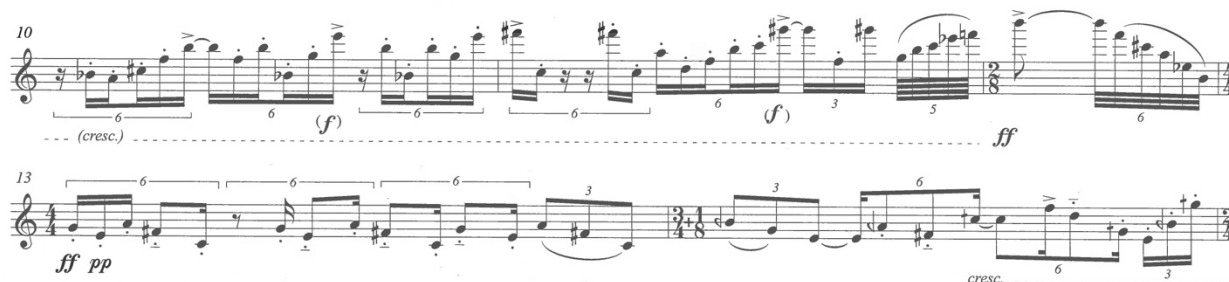
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Through the rest of the movement, notes are added back in as the note durations get shorter. Irregular accents highlight how the limited collection of notes is reordered. In the last two measures of the second movement, this process is accelerated, and the diminution culminates in the sixteenth note sextuplets that define the opening gesture of the third movement. Although the end is not explicitly marked *attacca*, there is no rest at the end of the second movement like the one at the end of the first movement, and the crescendo also musically directs the material right into the third movement.

While the second movement feels more episodic, primarily a result of the short gestures surrounded by rests, the third movement bubbles with energy from the opening until nearly the end of the piece. The frenetic energy created by the quick rhythm and very quick rests takes on a different sense of unease as the quartertones infiltrate starting in measure 14. Despite the slower

rhythm, the use of quartertones creates new tension, both aurally and in the difficulty in execution for the performer.



Example 10: Philippe Hurel: *Loops I*, Movement III, Measures 10-14, Transition to Quartertones

Loops I by Philippe HUREL

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The movement reaches a climax with the dotted half in measure 37 that crescendos up to triple forte, but as if to comment on the unending nature of the loops, the main motif from the third movement starts again, only to be punctuated prematurely by a tongue pizzicato that is reminiscent of the first movement. The *pianissimo* and *piano* dynamics should be played both soft and light, avoiding the temptation to bring out the quartertones. This keeps the unsettling material playful and allows for more exaggerated *crescendos* throughout.

Summary

The primary difficulties in *Loops I* are a result of the constant and localized repetition and how that negates a sense of structure and form throughout. Although the process of developing material was intuitive rather than strictly procedural, the repetition and variation is key to both the understanding of and the interest in the piece. Slight changes in dynamics and articulations can help guide the listener by providing signposts and linking similar ideas. Generally,

exaggerating the dynamics and articulations in the score and marking the starts of new repetitions will provide most of the necessary clarity.

The final piece I will examine is also very driven with very few moments of rest for the performer or listener in the outer sections. In the following chapter I will provide a performance analysis of Toshi Ichiyanagi's *In a Living Memory*.

Chapter 6 – Toshi Ichiyanagi: In a Living Memory

In this chapter I will provide context for Toshi Ichiyanagi's *In a Living Memory* and address the challenges that stem from the loud, insistent outer sections and the quartertones, multiphonics, and key clicks.

Background

Toshi Ichiyanagi was born in Kobe, Japan February 4, 1933. After studying piano and composition in Japan, he moved to the United States to study at the Juilliard School, with hopes of studying twelve tone composition³⁶. While abroad, he met John Cage and began dabbling with chance procedures in his music and experimental performances. Ichiyanagi moved back to Japan in 1961 and became a proponent of both Western contemporary music and new Japanese traditional music. In addition to a sizeable output for western concert instruments, he has written a significant amount for Japanese traditional instruments like the *gagaku* ensemble, *sho*, and *koto*.³⁷

In a Living Memory was commissioned by the 5th Kobe International Flute Competition held in 2001. It is currently published by Schott Japan.³⁸ Recently *In a Living Memory* has been a required piece for the quarterfinal round of the 2017 National Flute Association Young Artist Competition (United States) and was one of eight options for the third round of the 2017 Kobe

³⁶ Mark Swed, "A dean of Japanese music talks boundaries, John Cage and life with Yoko Ono." *Los Angeles Times*, May 15, 2015, Accessed 3 Feb. 2018 at <http://www.latimes.com/entertainment/arts/la-ca-cm-toshi-ichiyanagi-profile-20150517-column.html>.

³⁷ Masakata Kanazawa and Susumu Shono, "Ichiyanagi, Toshi," *Grove Music Online*, 1 Apr. 2018, <http://www.oxfordmusiconline.com.www2.lib.ku.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013697>.

³⁸ Toshi Ichiyanagi, *In a Living Memory*, Japan, Schott, 2000.

International Flute Competition. The first commercial recording appears on Daniela Koch's "My Magic Flute" in 2011, ten years after the piece was written.³⁹

Analysis

The piece is in ternary form with a short introduction. The introduction is made up of motoric sixteenth notes, played in broken non-diatonic arpeggios that alternate between ascending passages and descending passages. The initial A section, starting at the *forte energico* in line 5 on page 7, continues with the perpetual sixteenths, this time made primarily of low pedal notes alternating with a meandering high voice. The B section, starting at line 7 on page 9, is considerably slower than the A section. The use of grace notes in this section is reminiscent of the broken arpeggios in the introduction, which could lead to seeing this whole section as a thematic augmentation of the opening. The final A section, starting in line 7 on page 11, is made primarily of the pedal theme but with subtle hints of the B material. The beginning of each formal section is shown in the Examples 11-14 below.⁴⁰



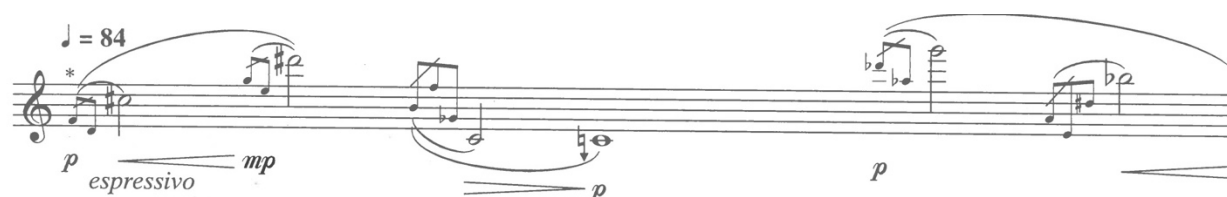
Example 11: Toshi Ichiyanagi: In a Living Memory, Page 7, Line 1, Introduction

³⁹ Daniela Koch, *My Magic Flute*, Gramola, 2011.

⁴⁰ Toshi Ichiyanagi, *In a Living Memory*, Schott Japan.



Example 12: Toshi Ichiyanagi: In a Living Memory, Page 7, Line 5, Beginning of A-section



Example 13: Toshi Ichiyanagi: In a Living Memory, Page 9, Line 7, Beginning of B-section



Example 14: Toshi Ichiyanagi: In a Living Memory, Page 11, Line 7, Return to A-section

Toshi Ichiyanagi IN A LIVING MEMORY for flute solo

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Additional Performance Recommendations

Because there is little variation in rhythm and dynamic from the introduction into the A section, it is important for the articulation to change from *staccato* to *marcato*. Although the introduction is marked at *forte*, it may help define the sections if the opening can be crisper and lighter, allowing the player to increase the length of notes to give power to the *marcato*.

In addition to the pedal figures in the A section, there are occasional grace note flourishes that follow a quick ascent and descent before moving right back into the sixteenth notes. These

should be played slightly faster than the sixteenth notes without sacrificing the clarity. This will allow the gestures to sound more like diminutions of the arpeggios in the introduction. These grace notes also suspend the barrage of sixteenths and could be played lighter to briefly relax the tension for the listener.

There are several extended techniques used in *In a Living Memory* including harmonics, quartertones, glissandos, multiphonics, and key clicks. Because Ichiyanagi does not provide fingerings for the quartertones, I have provided my preferred fingerings here. At the bottom of page 9, there is a C4 followed by a C♭4. Although there is no fingering appropriate to create this change on a standard concert flute, the change can be made by lowering the pitch of the C4 by rolling the flute in and dropping the jaw. This can be accentuated by raising the pitch of the C4 as much as possible, then making the adjustments for the C♭4 very quickly, preventing a glissando effect.

For the F6 to E6 glissando in the following line, bending the pitch by moving gradually between the real fingerings is likely to result in a bump in the bend or the timbre. I recommend to start on a real F6 and add the ring of the E key, slowly cover the open hole of the E key, then add the D key. If this fingering is accompanied by rolling in and lowering the jaw, the bend can cover the full semitone, but the player may prefer to vent the F key slightly for the starting F6 or otherwise bend the pitch up to exaggerate the effect.

For the F♯5 and C♭6 right after on page 9, I use the fingerings in Figures 4 and 5:



Figure 4: F♯5



Figure 5: C♭6

The pitch of the E \flat 4 immediately preceding should be kept high to highlight these notes as quartertone inflections.

For the F4 and C \sharp 6 multiphonic at the top of page 10, the fingering works well on my flute, but I find it easy to lose the F4 or to introduce a E \sharp 5 while adding the C \sharp 6. To avoid this, I keep the air as fast as possible for the F4, then very slightly raise the angle of the air to add the C \sharp 6. If the air stays fast enough, the two pitches can sound even in the diminuendo.

In the key click passage on page 11, slapping only the G key will provide the greatest projection and clarity of pitch, but the maximum speed will be slower than using multiple keys. To accentuate the bend from C4 to C \flat 4, the pitch of the C4 clicks can be raised by rolling the flute out from a standard playing position, then the flute can be rolled in until the embouchure hole is mostly covered for the second half of the clicks.

For the F \sharp 6 and D \sharp 5 multiphonic, the given fingering is difficult to get to quickly while trying to isolate the F \sharp 6 at the start. One can also easily end up on the B6, the partial above. The fingering shown in Figure 6 is more stable:



Figure 6: F \sharp 6 and D \sharp 5 Multiphonic

If the B6 persists, it is recommended to increase the size of the aperture, while directing the air more into the flute. Regardless of fingering, the multiphonic will likely be unstable at a loud dynamic. Because the multiphonic is used for two full lines of music, the triple-forte F \sharp 6 could be played with the real fingering to allow for a louder dynamic, then the dynamic could be greatly reduced when the D \sharp 5 is introduced, allowing for some growth through the passage. A

wide vibrato on the held notes can add to the intensity and gives more opportunities to restore both pitches if one disappears.

Summary

The main challenge in *In a Living Memory* comes from the barrage of fast notes at loud dynamics throughout much of the piece. Bringing the *mezzoforte* and *forte* dynamics down and lightening the articulation can give necessary variety. The middle section should provide a break through a great sense of calm. The grace notes and vibrato usage should not energize the sound. When the A material returns, a sudden shift can propel a dash to the end.

Chapter 7 – Conclusion

As my research has shown, *Solo III*, *Loops I*, and *In a Living Memory* are consistently included in major international flute competitions and have thus become part of the contemporary solo flute canon. The performance guides fill an important gap in literature, as they address the unique technical and musical challenges involved in preparing these pieces for performance. My hope is that contextualizing each piece in terms of their place in competitions and in the genre of music for solo flute will help flutists feel prepared to tackle these works. The performance guides provided and the detailed analyses of each piece will help give a sense of form and interpretation which can inform thoughtful and dynamic performances of the works studied.

In conjunction with my research into the pieces used in international flute competitions and my analyses of *Solo III*, *Loops I*, and *In a Living Memory*, I commissioned four composers to write companion pieces based on these pieces and Berio's *Sequenza I*. Peter Kramer's *Tenere*, Eden Rayz's *Threnody No. II*, Diana Marcela Rodriguez's *Coil*, and Benjamin Montgomery's *Intentions* were inspired by the pieces by Berio, Aho, Hurel, and Ichiyanagi, respectively. These smaller scale works show another stage in the evolution of pieces for solo flute. These newly commissioned pieces could serve as entry points to their companion pieces or to contemporary flute works more generally.

Most of the competitions mentioned earlier offer a selection of contemporary solo flute works from which to choose, covering a wide range of styles and challenges. I hope that this paper and these newly commissioned pieces can address the level of interest and technical and problem solving skills necessary to prepare *Solo III*, *Loops I*, and *In a Living Memory* for performance in recitals and competitions.

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